



Disney News

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES

SPRING 1969



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OUR COVER: A young "mouseketeer" finds that selecting a Mickey Mouse balloon is just part of the fun during his day in the "Magic Kingdom."



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Springtime at Disneyland MEANS MUSIC, GUEST ENTERTAINMENT



Count Basie headlines Big Band weekend.

To many, the Spring season is the perfect time to visit Disneyland. It is one of the most beautiful times of all. As always, the Magic Kingdom has scheduled special events and holiday parades to make your Springtime visit an unforgettable experience.

On Monday, March 17, Irish of all nationalities will celebrate Saint Patrick's Day at Disneyland. This year's plans include a big parade and special stage shows.

Two weeks later on Saturday night, March 29, the Spring season officially begins with Disneyland's annual Spring Fling Party. There's music and

dancing in every corner of every land as top recording stars appear on Disneyland stages. Special tickets to this event include unlimited use of all adventures and attractions. An added Spring Fling extra is the awarding of many prizes, including the grand prize of a new automobile.

Beginning Sunday, March 30, Disneyland swings into the Easter vacation holidays with top guest entertainment and fun nightly until midnight thru April 5.

On Easter Sunday, April 6, Disneyland takes you back to the early days with an old-fashioned Easter Parade



1



2

1. Dancing and prizes highlight Spring Fling.
2. Mariachi Band and marchers celebrate Viva Mexico.
3. Antique bikes are feature of Easter Parade.
4. Antique cars and floral designs in Easter Parade.
5. Old-fashioned two-wheeler in Easter Parade.
6. Mickey leads an Irish Parade.



3



4



5

down Main Street, U.S.A. Gaily-dressed promenaders, antique autos and floral decorations are highlights of this event.

On May 3 and 4, Disneyland presents Viva Mexico, a salute to our south-of-the-border friends.

With summer just around the corner, Disneyland presents it's annual Big Band Festival on May 30 and 31. After a six year absence, Count Basie will again return to headline this great event. Other top name bands will be added to provide music for listening and dancing in the Magic Kingdom. 🐭



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Smiling Young Hosts and Hostesses are Among Disneyland's Greatest Assets

One of the questions asked most often by Disneyland guests is, "Where do you find so many attractive and personable people to work here?"

Smiling young hosts and hostesses with the ability to make people feel at home in the "Magic Kingdom" have been among Disneyland's greatest assets since the opening of the Park in 1955.

From the beginning, Disneyland sought friendly, intelligent and outgoing people to carry out the tradition of the "best in family entertainment" established by Walt Disney.

A major share of these people are found among the great pool of college students in Southern California — young people literally working their way through college at Disneyland.

An estimated 20,000 have added to their college funds during the past 13 years with Disneyland jobs.

"Working" at Disneyland is not only rewarding but great fun for most of these student-workers who find themselves caught up in the happy spirit which they are helping to create.

At least 75 percent of the Park's employees (totaling about 6,000 during the summertime peak) are Southern California college students.

In its early days, Disneyland employed students from all parts of the country, about a thousand of them during the first year.

But as the Park's demands changed, and as more and more employees were required during off-season week-ends, holidays and special pe-

riods, the hiring radius was reduced first to 100 miles then to within 50 miles of Disneyland to insure employee availability.

During that same period the number of college students within the 50-mile radius showed a fantastic increase.

From a total of 80,000 students in 42 colleges in 1955, the number has grown to more than 400,000 students in 80 colleges at present.

That's five times as many college students today as in 1955!

About one out of every hundred of them now works at Disneyland at least some time during the year.

Some are employed just for the summer. Others work Christmas and Easter vacation periods and still more week-ends or evenings throughout the year.

Adhering to a policy of promoting from within the ranks, Disneyland obtains most of its permanent, full-time employees from among the part-time student-workers.

Many of the Park's supervisors, managers and foremen began as summertime employees while in college.





In selecting only the "cream of the crop" Disneyland depends on college placement directors throughout the area for about 40 percent of its new applicants.

Of the 25,000 applications for jobs each year, the Park conducts more than 8,000 interviews and actually employs only about 2,200 new workers each year.

Despite the great number of new applicants, Disneyland still conducts an active recruitment program for workers in technical areas, including accounting, secretarial and food services.

Each year, for instance, Personnel Manager Jim Passilla and his aides travel to six of the nation's leading colleges which offer specialized courses in restaurant management seeking summertime trainee supervisors for the Park's many restaurants and other food facilities.

In order that college placement officers in the local area can help in pre-screening for the kinds of employees the Park seeks, Passilla and directors of the University of Disney-

land hold a workshop for placement directors each fall giving a full orientation on opportunities and requirements for Disneyland jobs.

Requirements include a pleasant, outgoing personality, attractive appearance, a ready smile and an enthusiastic desire to work in the "Magic Kingdom".

Because of Park attendance patterns, prospective employees must be available on call to work weekends, holidays and weekday nights throughout the year and to work full

time during the Summer season from May to October. Availability is a number one requirement.

All employees must be at least 18 years of age and must fit the Park's costume size requirements. Girls must be between 5 feet 2 inches and 5 feet 10 inches tall and wear from size 8 to 14. Men must wear size 36 to 44 with a 28 to 40 inch waist and 28 to 35 inch trouser length.

And each applicant must have his own means of transportation.

There are relatively few year-round full-time jobs available since most of these are filled from among the part-time workers.

Applications may be obtained from the Employment Office at Disneyland. Although hiring is now on a year-round basis the largest number of new employees is added in November for the Christmas Season and from February to April for the Summer.

Each new employee enters the University of Disneyland for a thorough orientation on the Park and the "Disney way" and undergoes intensive on-the-job training in order to develop his natural abilities to further the happiness, comfort and safety of each guest. How this is done, is a subject which will be explored in the Summer Edition of Disney News. 🐻



"Requirements include . . .
a ready smile and an
enthusiastic desire to work
in the Magic Kingdom."





Hideo Aramaki checks his Plaza Inn menu.



John Cardone (far right) samples one of his dishes.



PARK RESTAURANTS BOAST TOP CHEFS

Disneyland, world famous as a land of happy adventures, is gaining new fame as a food connoisseur's delight.

In fact, the Disneyland food specialists have turned dining into an outstanding attraction in itself.

Through a combination of skilled planning and an added touch of Tinkerbell's magic dust, Disneyland's 30 restaurants and refreshment centers serve everything from hot dogs and hamburgers to inch-thick teriyaki steaks, lobster and "Filet de Boeuf Rote" to as many as 60,000 people a day in record-breaking time.

Each of the Park's restaurants and refreshment centers has its own menu (complete with special children's plates) and each is uniquely designed

in the "theme" motif of its location—making mealtime an adventure for families of all ages.

The responsibility for providing menus that will be appealing and satisfying to Magic Kingdom guests lies with chefs John Cardone and Hideo Aramaki. Both have long years of experience in the culinary arts.

Cardone joined Disneyland two years ago as chef for the New Orleans theme restaurants. These include the French Market, the Creole Cafe, and the Blue Bayou restaurant, all in Disneyland's New Orleans Square.

He began as a night chef at the Warwick Hotel in Philadelphia, was supervising chef for two large restaurant chains, and later was at the Mountain Shadows Hotel in Scotts-



dale, Arizona before coming to Disneyland.

Hideo Aramaki is a native Hawaiian who came to the Mainland to study engineering. He went to Chicago and opened up his own restaurant. Later he was the chef for the Kono Hawaii restaurant in Hollywood before coming to Disneyland in 1963. He is currently in charge of the Main Street area restaurants which include the Plaza Inn, the Plaza Pavilion, and the Tahitian Terrace.

These two men plan menus, test the food, make sure it has plenty of nutritional value, formulate the recipes, and supervise the production. They also are concerned with naming the dishes and displaying the buffet-style foods in an attractive manner. They must make sure that there is always sufficient food to meet the demand of Disneyland guests. Both keep detailed day-to-day records of what is required for hungry Disneyland guests. No one must ever be denied his choice on the menu.

They are two of the busiest chefs to be found anywhere. Both find this an advantage. Cardone says that the food served at Disneyland is the freshest anywhere. "There is so much demand, that food is taken from the Disneyland kitchens to the guest's serving plate in a matter of minutes."

To Hideo Aramaki, being a chef at Disneyland is a challenge. "Our food has to be better than can be found outside the Park. At the same time it must be less expensive. Every day we work on making our food and service better. We want people who visit Disneyland to remember how good the food was." 🐻



Shari Bescos

1969

AMBASSADOR TO THE WORLD



Shari Bescos, a 21-year-old ticket-seller in the Park, was recently chosen Disneyland's 1969 Ambassador to the World and is already deeply involved in her new duties. These include serving as Disneyland's official hostess, as well as a travelling ambassador, representing the entire Walt Disney organization.

She was selected from among hundreds of young female employees as the one best able to personify the friendly spirit of the Magic Kingdom.


Miss Bescos succeeded Sally Sherbin, the Park's 1968 Ambassador, who traveled more than 50,000 miles and entertained such dignitaries visiting Disneyland as Princess Margaretha of Sweden and President Richard M. Nixon.

A new ambassador is chosen each year, not as a beauty contestant, but on personality, attractive appearance and ability to project the friendly spirit of Disneyland employees.


Shari began her year in office with a 14-city tour of California, Arizona and Oregon. She appeared on many radio and television shows and along with two of her Disneyland friends, Brer Bear and Brer Fox, visited Children's Hospitals in these areas.

Shari also was Grand Marshal, along with Mickey Mouse, of "Fantasy on Parade," Disneyland's holiday spectacular.

Shari is very enthusiastic about her job. "I've enjoyed working in the Park these past three years and am looking forward to traveling throughout the United States as well as outside the country. I've found that wherever I go, people are as excited about Disneyland as I am." 🐭



Shari, along with friend Brer Fox, on one of her frequent visits to Crippled Children's Hospitals.



Having fun on a TV show in San Jose.



THE DISNEYLAND BAND

MUSICAL MAGIC IN THE MAGIC KINGDOM



Few attractions in the Magic Kingdom evoke more excitement, color, versatility, and are seen more often by more visitors than the Disneyland Band.

In July, 1955, Walt Disney asked Vesey Walker, one of America's greatest bandmasters, to put together a band for Disneyland's opening celebration. The original schedule called for a two-week engagement. It has been more than 13 years since the first downbeat. Today the Disneyland Marching Band is a full-fledged, permanent institution.

The band has marched more than 1,000 miles along the same Disneyland routes, primarily the 1,400-foot-long Main Street and has played 3,000-plus concerts beneath the peaked canopy of Plaza Gardens, just west of Sleeping Beauty Castle.

On more than 3,600 evenings, these musicians have saluted the American Flag at retreat ceremonies in Town Square.

Ranging in age from 24 to 60 years, the Disneyland Marching Band members are 16 of the finest musicians in the nation. Most of them have been members of the organization for several years.

As coveted as a position with the band has become over the years, the schedule is often grueling and the repertoire demanding. Along with exceptional musical talent, each member must be endowed with considerable showmanship, since each is called on to perform in sub-groups that are as theatrical as they are musical.

Guests strolling Main Street are delighted by the old favorites rendered by the Saxophone Quartet, the reed section of the band removed from the organization and decked out in costumes reminiscent of Keystone Kop uniforms.

Serenading visitors in Tomorrowland and Fantasyland is the seven-member Disneyland Polka Band,

spruced up in Bavarian hats and lederhosen.

Nostalgia through music is created by the Strawhatters, five Disneyland Band members—specialists in Dixieland—who play in Plaza Gardens.

Vesey Walker continues in his role as Founding Director of the band, taking up the baton weekly and on special occasions.

In charge of the organization on a full-time basis is composer-arranger-conductor James Christensen, whose youthful 33 years belie an extraordinary background in music.

Christensen is former director of the prize-winning University of Wisconsin Marching Band. He also served with the West Point Band as staff arranger and trombonist.

Before joining Disneyland, he worked as arranger-conductor in TV, radio, records, commercials and road shows starring Bob Hope, Pat Boone, Rosemary Clooney and other headline entertainers. He also has his com-

positions for band published by ten major music publishers.

The Disneyland Band is composed of four trumpets, a pair of trombones, a musician who doubles on baritone horn and valve trombone, six woodwinds, a tuba and two men on percussion.

Versatility of the group is evidenced by the 250 selections in their standard repertoire — each memorized. There are a total of two thousand arrangements in their library.

Christensen admits that, of all of the band literature available, the most often requested number is the "Mickey Mouse March." Second on the list: "The Marine Hymn."

"We learned long ago," the director states, "that we'd better close our noon concerts at Plaza Gardens with Sousa's 'Stars and Stripes Forever,' or

it's certain we'll be asked why we didn't by some disbelieving guest."

Appearances have included the Pasadena Tournament of Roses Parade, Hollywood Bowl concerts, Anaheim's big Halloween Parade, and Disney motion picture premieres in Hollywood and other cities.

Although the Disneyland Marching Band has been acclaimed by musicians and music-lovers the world over, Christensen says that the greatest compliments are the smiles on the faces along the parade route and the looks of pleasure during concerts.

"We've played for nearly all of the 75 million Disneyland guests," he remarks, "and we hope that we've helped create some of Disneyland's magic with our music for those people." 🐭





FOR A MOTION PICTURE, IT'S SCREEN CREDITS; FOR A "MAGIC KINGDOM," IT'S WINDOW CREDITS

On Main Street, U.S.A., Time went back for another look at the Innocent Years that introduced this century. And it liked what it saw so much that it never bothered to move on. Here, the "new" Twentieth Century dwells in a permanent panorama pieced together from the best that America's small-town Main Streets had to offer six decades ago.

Like those other ones, the friendly, nostalgic, curly-cued ginger-breaded face of Disneyland's Main Street has windows that, like lashless eyes, are always focused on the parade below . . . a parade of 75 million people on their way to or from worlds that were, are, might have been or will be.

But rarely has that parade paid proper attention to the portals that look into yesterday. Which is unfortunate because those windows, themselves, have stories to tell.

Their tales aren't autobiographical . . . not about what **they've** seen or done, but about people and what those **people** have seen and done.

These windows provided Walt with the perfect solution to a question: how could he give "screen credit" to some of the people who were instrumental in the planning, design, building and functioning of his new "Magic Kingdom." He also

sought a way to pay public tribute to others who had played major (if often unpublicized) roles in his own life.

Any typical Main Street in Turn-of-the-Century America features gold-leaf advertising on its windows, and Disneyland's would have to follow suit in line with Walt's demand for authenticity and his attention to detail. Then why not let those windows carry the honors he sought to bestow on the early Disneyland team?

With the envied Disney penchant for artfully avoiding the direct or obvious in favor of the cleverly obscure, Walt had fun assigning to many of the Main Street window names "occupations" or pursuits that often side-stepped reality.

For instance, in his goldleaf salute to Ken Anderson, veneered to a glass pane above the Market House at 122 Main Street, Walt listed him as proprietor of a bait company.

Anderson, still one of the Studio's finest artists and, therefore, one of the best in the business, designed many Disneyland elements. He also happens to be a champion fly-caster and dedicated fisherman. Thus: "Ken Anderson Bait Co."

"Bushman and DaGradi, Ship Models" is another tenant of the Market House. Bruce Bushman, then a WED

designer, and Don DaGradi, now a Studio writer, were boat enthusiasts. Bruce owned a sailboat, and Don lived on a vessel in Newport while working on the a-borning Disneyland.

Other Main Street window credits come closer to fact, such as the inscription above 105 Main Street: "Elias Disney, Contractor, Est. 1895."

Here is Walt's salute to his and Roy's father, who, in fact, was a general contractor in the Midwest. And 1895, about six years before Walt's birth, was the year he opened his contracting office in Chicago.

Around the corner, above the Flower Market, Walt took still another tact when he commemorated the birth of his first grandchild, Diane and Ron Miller's son Christopher. Because of Ron's exceptional interest and abilities in many sports, it was only logical for Walt to predict that the then six-month-old Christopher D. (for "Disney") Miller would follow in his father's footsteps as proprietor of the Mythical Main Street Gym.

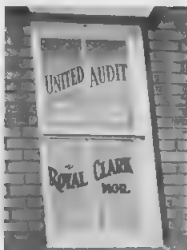
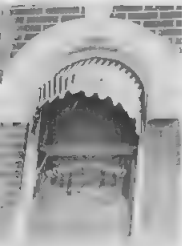
With dignity befitting the legal profession, Walt stayed with fact in his credit above 114 Main Street, which reads, "Gunther B. Lessing, Esq., Youngman and Leopold."

Gunther Lessing, who passed away in 1965, was one of the most liked and respected men in the Disney organization, which he served as legal counsel for more than three decades.

Gordon Youngman, still a member of the Walt Disney Productions Board of Directors, is a senior partner in the legal firm of Youngman, Hungate and Leopold, all long-time friends and associates of Lessing's and the Company's. And all played important roles in various early Disneyland negotiations.

Of course, not everyone on the original Disneyland team could be given a window of honor.

Among others who received "credit" on a Disneyland window but not shown opposite are Wilson "Bill" Martin, who designed Fantasyland, and is now a project designer at WED. Jack Rorex, Ivan Martin, and Cash Shockey also received credit as the Buena Vista Construction Co. Rorex is now head of construction at the Studio; Martin now operates his own firm, and Shockey is in charge of WDP's Paint Department.



"Robert Washo, Stone Mason." Still known today as "Bud," Washo is now Disneyland's Buildings Manager. From construction days until 18 months ago, however, he headed the Staff Shop, which performs concrete plaster and plastic work.

"Richard Irvine, Marvin Davis"

Irvine and Davis are listed among the Architects and Engineers on a

window above the Bank of America in Town Square.

Irvine was chief designer for the Disneyland project, and is now Executive Vice-President of WED. Marvin Davis, Disneyland's initial master planner, is a project designer at WED today.

"William T. Wheeler, John Wise, Structural Engineers." Next door to

the A & E firm on Town Square are two gentlemen who continue to play top roles in Disneyland's growth, William T. Wheeler and John Wise.

Wheeler is, today, partner in the structural engineering firm of Wheeler and Gray, and Wise is Project Engineer at WED.

"W. H. Dennis Cottrell, Detective Agency, Private Investigator, We Never Sleep." Known to most Disneylanders as "Bill", William H. D. Cottrell is now President of Retlaw Enterprises, Inc., the Disney family company. He was President of the then infant WED Enterprises, Inc., which Walt assigned to perform the Disneyland planning and design work. Bill was an ardent collector of items and information on the great Sherlock Holmes, his life and times, which led Walt, with a mischievous wink, to "convert" Bill into a detective for the window-honor.

"United Audit, Bookkeeping, Accounts, Audit, Royal Clark, Mgr." Royal ("Mickey") Clark, Retlaw Enterprises' Treasurer today, was named by Walt to the same position at WED during the Park's early period. His "Disneyland office" is located above the Carnation Ice Cream Parlor.

"Painting and Paperhanging—Larry Smith." Since Disneyland's Day One, Larry has been and still is — head of the Paint Department.

"Plaza School of Art, Herbert Ryman, John Hench, Peter Ellenshaw." WED's Vice President John Hench and Project Designer Herb Ryman were among the original Disneyland design-team members, as was Peter Ellenshaw, one of America's top artists, now a resident of Santa Barbara.

"Emile Kuri, Interior Decorator." From the Park's earliest design stages to the present, Emile Kuri has contributed considerable decorating talent to many of its settings. He also continues to head WDP's Set Decorating Department, and regularly assists in creating Academy Award stage settings.

"Willard P. Bounds, U.S. Marshal." Leaving Main Street, Walt chose a storefront window in the quaint little town of "Rainbow Ridge" in Frontierland to pay tribute to Mrs. Walt Disney's father. In reality, Mr. Bounds, was at one time, U.S. Marshal of an area that included the Nez Perce Indian Reservation in Idaho. 🐾

WATCH OUT FOR THE



Take a handsome young race driver, a pretty girl, a villain extraordinaire, a beat sculptor, and a kooky car with a mind of its own. Blend these ingredients under the supervision of producer Bill Walsh and director Robert Stevenson, and you've got "The Love Bug", one of the funniest and entertaining motion pictures ever produced by Walt Disney Productions.

"The Love Bug" begins an exclusive engagement in theaters in 50 key cities (including Los Angeles), during the Easter vacation period, and will go into general release this summer.

The comedy, based on the novel, "Car-Boy-Girl" by Gordon Buford was adapted for the screen by producer Walsh and Don DaGrad.

Jim Douglas (Dean Jones) is a handsome young man who thinks he's the world's greatest race driver. He doesn't like to think about the

cars he has wrecked. Jim's got luck all bad.

Then Jim meets Herbie (played by Herbie, the Volkswagen)

He also meets Carole (Michele Lee). In Jim's eyes, Carole is almost as beautiful as the shining new Apollo he sees in the fancy imported automobile showroom owned by Peter Thorndyke (David Tomlinson), a top race driver and a first class snob. Thorndyke is about to throw Jim out of his showroom when Herbie makes the scene. Before Jim can say "flag me," Carole talks Thorndyke into allowing Herbie to go along with Jim.

The team of Herbie and Jim is unbeatable. But the only one who realizes that it is Herbie and not Jim who deserves the credit is Tennessee Steinmetz (Buddy Hackett), Jim's buddy who spent time on top of a mountain meditating with a couple of Gurus.

It isn't long before Carole sees Herbie for what he is. Thorndyke, too, wakes up to Herbie's true identity. In an effort to get Herbie back, Thorndyke dupes Tennessee in an Irish coffee drinking bout and gets Herbie loaded. The next race is Thorndyke's all the way.

By this time, Jim is ready to dump Herbie. But just in time to avert total disaster, Herbie gets to Jim. Together they battle Thorndyke to a show down in a race that makes the Grand Prix look like a go-cart run. Finally a battered, bent, broken, but never beaten Herbie pulls Jim through.

Herbie becomes the aristocrat of the mini-car set. He's a little automobile whose pistons throb with all the enviable human emotions—tenderness, passion, loyalty.

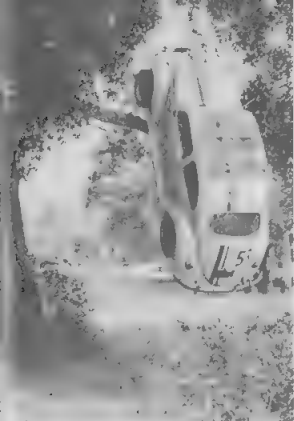
It's a honeymoon for Jim, Carole and — Herbie, their love bug. 🐛



Dean Jones, Michele Lee, and Buddy Hackett watch in amazement as HERBIE decides to win his own race without their help.

Villain David Tomlinson sabotages HERBIE, his chief competition in the big race.





Taking a short-cut, HERBIE finds himself "up a tree."

Making a break for it, HERBIE seeks freedom and a life of excitement.




Herbie

...NEW KIND
OF DISNEY STAR



Herbie has everything but class. He's sturdy, compact and dependable. He has a will of iron, muscles of steel, the strength of ten, and a stubborn streak. He also plays cupid by locking his doors so that Dean Jones and Michele Lee can't get out. He squirts oil on the villain.

Herbie is all engine, and when he revs it up over something, he just won't give up until he's succeeded.

During production, Herbie had 21 stand ins. With all the stunts he accomplished, you'll wonder why he didn't have more .



HERBIE "rears" up at the start of an important race.



HERBIE takes a short-cut across a pond during a race sequence.

HERBIE finds himself in a traffic jam at the start of the great Mexican Race.



A despondent HERBIE almost takes a plunge into San Francisco Bay.





SITE-PREPARATION FOR **Walt Disney World** © 1969 Walt Disney Productions IN FLORIDA HAS ALREADY BEGUN

The landscaping program for the 43-square mile Walt Disney World in central Florida has already begun — with the establishment of a Horticultural Research Center for experimentation with hundreds of plants, trees and shrubs from all over the world.

Walt Disney World has been in the master-planning stage for two years at WED Enterprises, in Glendale, California, while the Disney property in Florida has been undergoing extensive water control and site-preparation programs.

Bay Lake, one of the area's largest, is being enlarged — extended westward across the face of the land — to provide in the near future a three-mile waterway where visitors will enjoy water sports and other recreation activities.

The lake's crystal clear water, and

its shores, lined by pristine forests provide the ideal settings for beaches of natural fine white sand that has recently been dredged from the lake bottom.

THEME PARK

It is near Bay Lake that an amusement theme park will be developed. Along with theme resort hotels and other entertainment and recreational facilities, this new Disneyland-style theme park will be in "Phase One" of Walt Disney World, which is expected to open in 1971.

More than 600 acres of the Florida "Vacationland" have been prepared to date. Workmen and machines will start soon to build lakes, rivers, mountains and valleys for the new theme park's many attractions and adventures.

Landscape experts will follow shortly behind adding the Disney touch to enhance the land's great natural beauty with gardens, wide green belts of lush grass, jungles and forests.

The landscaping projects will be supervised by the same horticultural experts who, 13 years ago, converted the flat, sandy parcel of land in Southern California into the contoured garden-like settings of Disneyland.

Walt Disney, commenting on the landscaping at Disneyland said: "In a sense, Disneyland is a stage — a most unusual stage. Members of the Disneyland audience, unlike the audience of a motion picture or Broadway show, do not simply look on. They participate in the drama, the adventure or comedy. They walk onto the stage. They move through

Aerial view below shows land clearing for the extension of Bay Lake (upper right), and theme park area (upper left).





the sets. They touch the props. They examine the set dressings. And so sets, props and dressings must be authentic."

"To achieve the right effect, our Disneyland landscape architects combined their talents with those of builders and maintenance personnel and created a believable and authentic scene of nature's own design."

In addition to meeting landscaping requirements for attractions and adventures, Disneyland enjoys wide recognition among horticulturists as a botanical garden.

TREE FARM

The Florida project will require many varieties that are not native to the state. To meet these special botanical needs, a 30-acre Horticultural Research Center has been established

at the Walt Disney World site. This Research Center is located at the northern end of the Disney property, not far from where the new Theme Park will be developed.

Experimenting with many varieties that are uncommon in Florida is a risk of sorts since certain plants may not enjoy frost conditions, excess water, extreme humidity or any number of other causes.

Some plants being tested for suitability are species once planted in central Florida, but which have vanished from the commercial scene.

Other trees are undergoing tests to determine feasibility in transplanting. Many in this category are mature specimens that have literally been snatched from the jaws of bulldozers at land-clearing sites throughout the Disney property, packaged and trans-

ported to the tree center for a new lease on life.

In addition to experimenting with trees native to central Florida, more than 100 varieties, with origins from as far away as China, Australia, Africa and New Zealand, have been brought to the Horticultural Research Center for testing.

CALIFORNIA REDWOODS

Some varieties of course, come from other areas of the United States. These include the coast Sequoia, the giant redwood trees that grow naturally only in California.

Eventually, the Center's trees will be transplanted throughout the Disney property, taking their places in the new amusement park and other attractions in Walt Disney World where they will provide shade and beauty for millions to enjoy. 🐻

Right: Horticultural Research Center will be testing ground for hundreds of plants, trees and shrubs.

Below: Inspecting the progress of an experimental plant is John Evans of the Walt Disney World staff.





The Three Little Pigs invite Mr. and Mrs. Chester Glenn, Sr. (McDonnell Douglas) to accompany them to Fantasyland.



Clara D. Nelli (Bullock's Downtown) and her guest Mrs. Anne Harris are off on a Fire Engine tour of Main Street, U.S.A.



Mrs. Betty Moore (U.S. Borax & Chemical Corp.) explains her Royal Weekend plans to husband Willard.

Lester Wentz, Jr. (Hughes Tool Co., Aircraft Div., Culver City), invites his family to join him at Disneyland.

Through the Disney Lens

Each month four lucky Magic Kingdom Club members and their families are selected for a Royal Disneyland Weekend. This includes Disneyland ticket books, a night at the Disneyland Hotel and all meals during a two-day stay.

To be eligible for a Royal Weekend return the Control File Stubs of your MKC membership cards to your Club Director. He will forward them to Disneyland. Winners are drawn by a selection committee composed of Club Directors 🐭



Mickey Mouse welcomes Mr. and Mrs. Jack Bale (North San Diego Armed Services Center).



Below: Mrs. Mary Ludwig and family (U.S. Naval Weapons Station, Seal Beach) are greeted by Alice in Wonderland, the Mad Hatter, and the White Rabbit.

Above: Mapping plans for their Royal Weekend are the Frank Gerety family (Aerospace Corp.).



Spring Schedule for "Walt Disney's Wonderful World of Color"

SUNDAY — 7:30 PM TO 8:30 PM — CHANNEL 4 KNBC-TV



MARCH 2
Nature's Better Built Homes



MARCH 16 - Part 1
Ride a Northbound Horse



MARCH 23 - Part 2
Ride a Northbound Horse



MARCH 30
The Legend of the Boy
and the Eagle



APRIL 6
The Feather Farm



APRIL 13
Mediterranean Cruise



APRIL 20 - Part 1
Bristle Face



APRIL 27 - Part 2
Bristle Face



MAY 18
Three Tall Tales



MAY 4 - Part 1
The Treasure of San Bosco Reef



MAY 11 - Part 2
The Treasure of San Bosco Reef



MAY 25 - Part 1
Boomerang, Dog of Many Talents

ANNUAL REPORT

In the Winter issue of this magazine, we presented an informal "Annual Report" on the Magic Kingdom Club.

Now, from Walt Disney Productions Annual Report, mailed to shareholders and employees in January, we have additional information which will answer many inquiries from Club members:

Public acceptance of Disneyland entertainment — measured both by attendance and gross revenue — reached record levels once again in 1968. For the seventh consecutive year, the Magic Kingdom's audience exceeded the previous year's total. Among the new attendance records established were these:

- one year — 9,428,718 guests
- single day — 72,072 on Aug. 17
- one week — 418,225 week ending Aug. 17
- one month — 1,558,492 visitors in Aug.

The percentage increase was the highest in Disneyland's history — 18.8% above the record 7,937,743 guests in 1967. The 1968 total was also 67.1% above attendance five years ago (1963), 116.6% over attendance 10 years ago (1958) and 148.1% above Disneyland's first full year of operation (1956).

The entire year was vivid proof of a TIME magazine article appearing in mid-summer.

In describing what it called "the Disneyland Effect," TIME wrote:

"Stated simply, the thesis is that what's missing in urban life is a sense of fun, and that once a fun area is built, it proves to be a powerful, regenerative force that brings prosperity to the whole surrounding area."

"The prototype," continued TIME, "is Disneyland itself. In its 13 years, the \$100 million amusement park in Anaheim has become California's No. 1 tourist attraction. The constant influx has helped transform Anaheim from a small, dusty town set amid orange groves into a pleasant and bustling city. To cope with the tourists, 3,500 motel and hotel rooms have been built... and restaurants have sprouted thick as asparagus outside the superpark's gates..."

Club members have contributed significantly to "the Disneyland Effect"... we're delighted to report that you and your families accounted for over 30% of our total attendance for the year.

Mill Cubright

CLUB MANAGER

Disneyland

DISNEYLAND, Anaheim, Calif. • MADISON 6-8605, KEYSTONE 3-4456

SPRING SEASON 1969

MAGIC KEY TICKET BOOK

(Includes Admission and ANY 10 Attractions of Your Choice)

EFFECTIVE THROUGH
MAY 31, 1969

	Value	Box Office Price
ADULT	(\$11.00)	\$4.50
JUNIOR (12 thru 17)	(\$10.35)	\$4.00
CHILD (3 thru 11)	(\$7.60)	\$3.50

NOT AVAILABLE TO THE GENERAL PUBLIC

Available ONLY at Disneyland's Main Gate with Magic Kingdom Club Membership Card

PHONE: MAGIC KINGDOM CLUB HEADQUARTERS — EXTENSION 511

REGULAR TICKET BOOKS AND SPECIAL RATES FOR GROUPS OF 15 OR MORE

	A 10c (1)	B 25c (1)	C 35c (2)	D 60c (3)	E 75c (3)	General Admission Ticket (1)	Value	Box Office Price	Price To Groups (15 or More)
10-RIDE TICKET BOOK									
ADULT							(\$8.60)	\$4.75	\$4.27
JUNIOR (12 thru 17)							(\$7.95)	\$4.25	\$3.82
CHILD (3 thru 11)							(\$5.90)	\$3.75	\$3.37

15-RIDE TICKET BOOK

	(1)	(2)	(3)	(4)	(5)	(1)	Value	Box Office Price	Price To Groups (15 or More)
ADULT							(\$11.30)	\$5.75	\$5.17
JUNIOR (12 thru 17)							(\$10.65)	\$5.25	\$4.72
CHILD (3 thru 11)							(\$ 8.40)	\$4.75	\$4.27

SPECIAL INFORMATION...

One leader to be given Free ADMISSION ONLY when accompanying group of 15 children and juniors purchasing ticket books (commercially-sponsored groups excepted).

Group Services Office MUST be contacted two days prior to the trip to Disneyland to confirm final arrangements.

On arrival, ONE PERSON must pick up the ticket books at the "Pre-Arranged Groups" window and distribute them to the group.

PHONE: GROUP SERVICES — EXTENSION 516

GENERAL ADMISSION ONLY

Entitles guests to admission to Disneyland, its free shows, exhibits, and entertainments, and to visit the four "lands" and Main Street.

ADULT	\$3.50
JUNIOR (12 thru 17)	\$2.50
CHILD (3 thru 11)	\$.75

SO THAT YOUNG PEOPLE may become better acquainted with one of the greatest figures in American History, all Disneyland visitors 17 years of age or under are invited to be Walt Disney's guests, to spend a few GREAT MOMENTS WITH MR. LINCOLN. A complimentary admission is included with each main entrance ticket, for Juniors and Children.

PRICES SUBJECT TO SEASONAL VARIATION

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THE MAGIC KINGDOM CLUB CALENDAR

MARCH 1969

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 OPEN 9-7 Private Party Home Furnishings Industry 8-1
2 OPEN 9-7	3 CLOSED	4 CLOSED	5 OPEN 10-6	6 OPEN 10-6	7 OPEN 10-6 Private Party Shriners 8-1	8 OPEN 9-7 Private Party Missile Space Recreation Association 8-1
9 OPEN 9-7	10 CLOSED	11 CLOSED	12 OPEN 10-6	13 OPEN 10-6	14 OPEN 10-6 Private Party Mormons 8-1	15 OPEN 9-7 Private Party Rohr Corporation 8-1
16 OPEN 9-7	17 OPEN 10-6 St. Patrick's Day Parade 2:00	18 CLOSED	19 OPEN 10-6	20 OPEN 10-6	21 OPEN 10-6 Private Party San Bernardino County Employees Association 8-1	22 OPEN 9-7 Private Party Burbank Exchange Club 8-1
23 OPEN 9-7	24 CLOSED	25 CLOSED	26 OPEN 10-6	27 OPEN 10-6 Private Party California Trucking Association 8-1	28 OPEN 10-6 Private Party L.A. County Employees Association 8-1	29 OPEN 9-7 Spring Fling 8:30 - 1:30
30 OPEN 8-12 Palm Sunday	31 OPEN 8-12					

APRIL 1969

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 OPEN 8-12	2 OPEN 8-12	3 OPEN 8-12	4 OPEN 8-12	5 OPEN 8-12
6 OPEN 9-9 Easter Sunday Parade 2:00	7 OPEN 10-6	8 OPEN 10-6	9 OPEN 10-6	10 OPEN 10-6	11 OPEN 10-6 Private Party Orange County Employees Association 8-1	12 OPEN 9-7 Private Party General Dynamics Convair 8:30-1:30
13 OPEN 9-7	14 CLOSED	15 CLOSED	16 OPEN 10-6	17 OPEN 10-6	18 OPEN 10-6 Private Party General Telephone 8-1	19 OPEN 9-7 Private Party TRW Systems 8:30-1:30
20 OPEN 9-7	21 CLOSED	22 CLOSED	23 OPEN 10-6	24 OPEN 10-6	25 OPEN 10-6 Private Party Greater L.A. Sunday School Association 8-1	26 OPEN 9-7 Private Party Hughes Employees Association 8:30-1:30
27 OPEN 9-7	28 CLOSED	29 CLOSED	30 OPEN 10-6			

MAY 1969

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 OPEN 10-6	2 OPEN 10-6 Private Party Southern California Gas Company 8-1	3 OPEN 9-7 Private Party Point Mugu 8:30-1:30
4 OPEN 9-7 Western Airlines Party 'til Midnight	5 CLOSED	6 CLOSED	7 OPEN 10-6	8 OPEN 10-6	9 OPEN 10-6 Private Party Elks 8-1	10 OPEN 9-7 Private Party Alice/Bourne 8:30-1:30
11 OPEN 9-7 Mother's Day	12 CLOSED	13 CLOSED	14 OPEN 10-6	15 OPEN 10-6	16 OPEN 10-6 Private Party Southern California Gas Company 8-1	17 OPEN 9-7 Private Party Lifton Industries 8:30-1:30
18 OPEN 9-7 All Nations Foundation Party 'til Midnight	19 CLOSED	20 CLOSED	21 OPEN 10-6	22 OPEN 10-6	23 OPEN 10-6 Private Party General Dynamics Pomona 8-1	24 OPEN 9-7 Private Party Northrop 8:30-1:30
25 OPEN 9-7 All Nations Foundation Party 'til Midnight	26 OPEN 10-6	27 OPEN 10-6	28 OPEN 10-6	29 OPEN 10-6 Private Party Pacific Telephone 8-1	30 OPEN 9-1 Memorial Day Big Band Festival	31 OPEN 9-1 Big Band Festival



The Love Bug



**You'll
run into
Herbie
this Spring!**